



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

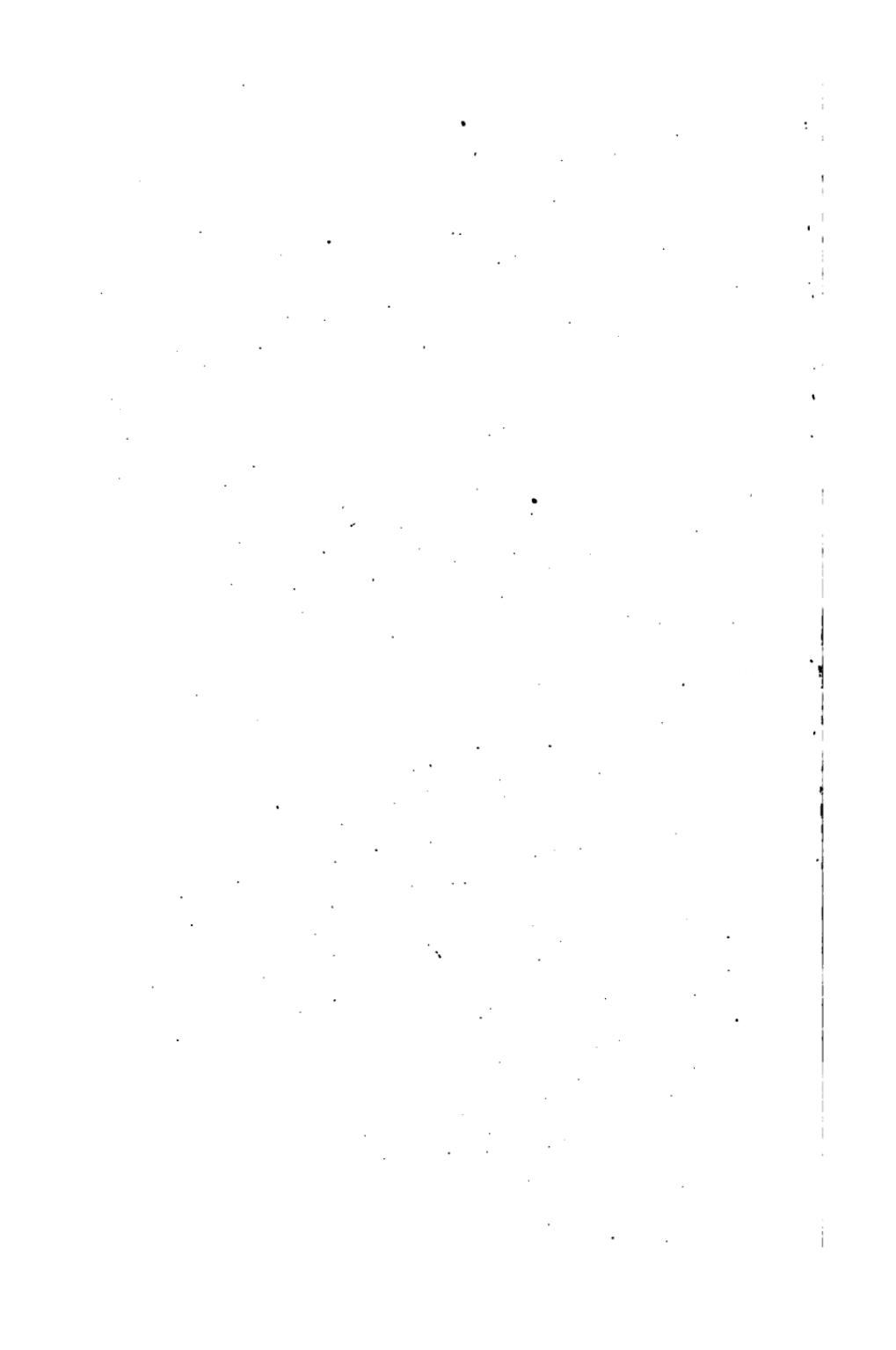




600069841Y







THE HORSE;
AND
HOW TO RIDE HIM:

A TREATISE ON
THE ART OF RIDING AND LEAPING.

CONTAINING ALSO
EXPLANATIONS AS TO THE AGES AND QUALITIES
OF HORSES, COLT-BREAKING, &c. &c.

WITH PRACTICAL LESSONS ON THE MANAGEMENT AND
CONTROL OF SADDLE HORSES:

INTENDED FOR YOUNG EQUESTRIANS OF BOTH SEXES.

BY
JOHN BUTLER.

LONDON :
BAILY BROTHERS, CORNHILL.

1861.

250. C. 200.

LONDON:
THOMAS PIPER, PRINTER, PATERNOSTER ROW.



P R E F A C E .

A SMALL practical treatise has long been wanted on the management of saddle horses, with rudimentary instructions in the art of riding and leaping.

The Author, from his experiences in the hunting field, and the delight he takes in saddle horses, now offers to the public, in as concise a form as possible, the results of many years' attentive consideration of the subject; with a view to imparting sound practical instruction in easy and graceful riding, to inexperienced equestrians of both sexes; with directions for the control and management of the horse under all circumstances.

C O N T E N T S.

	PAGE
Introductory Remarks	1
RUDIMENTARY LESSONS	3
Going down Hill	5
Turning Corners	6
The Influence of the Hand	7
The Saddle	9
The Bridle	11
Mounting	12
Dismounting	14
The Seat in the Saddle	15
Holding the Reins	16
The Use of the Stirrups	19
The Manner and Time of Using the Spurs.	21
Trotting	22
Galloping	25
Cantering	26
Walking	27
To Back the Horse	28
Leaping	28
Water Leaping	34
The Art of Falling	37
THE VICES OF HORSES	38
Running Away	38
Restiveness or Turning Round	40
Kicking	42
Rearing	43
Bucking or Plunging	44
Shying	46
Stumbling	49
LADIES' RIDING	51
The Lady's Horse	53
The Lady's Habit	55
Mounting the Lady	56
Dismounting the Lady	61
The Lady : Her Seat in the Saddle	61
PRELIMINARY LESSONS (Ladies)	64
To put the Horse from a Walk into a Canter	66
Cantering (Ladies)	67
Trotting (Ladies)	69
THE SADDLE HORSE : Advice to Purchasers	71
The Age of a Horse (How to discover)	75
COLT-BREAKING	79
Saddling the Colt	89
Mounting and Riding the Colt	93

THE HORSE;

AND HOW TO RIDE HIM.

INTRODUCTORY REMARKS.

THE art of riding may be defined as that by which a person, seated on the back of a horse, is enabled to conduct and control the horse through all his paces, leaps, and extraordinary actions, with greatest ease, safety, and least fatigue to himself and horse. Such is the art we undertake to teach in the following pages, and in the fewest possible lessons.

The recreation of riding on horseback is the delight of youth and the pleasure of manhood. And there is not a more useful or agreeable exercise: though there is considerable art in controlling, fearlessly and gracefully, the noble spirit of a well-bred horse. To sit a horse well in all his paces, and with an easy and gracefully-

balanced seat; and to control him with a firm but light hand is, indeed, the theory of the whole art.

By rules, practice, and drill we improve our gait; so by a similar routine, our riding. It may be, that uncultivated horsemen can trot, canter, and gallop in their own natural or primitive method; nevertheless, skill and science are required in order to ride with pleasure and safety to oneself and horse, in the ordinary course of equestrian exercise; and more especially so in the hunting-field.

The rider should know how to balance and accommodate himself to violent and unexpected contractions in leaping, turning, halting, rearing, shying, stumbling, &c.; and a perfect knowledge of any or either of these theories is not inherent in any man. But—

“Vainly shall perceptive rules impart
A perfect knowledge of this manly art;
Practice alone can certain skill produce,
And theory confirmed by constant use.”

Nothing looks worse in the public arena than an awkward horseman, or rather, a gentleman on horseback who is ignorant of the art of sitting and controlling his horse: no one looks

more ridiculous, or is so laughed at by bystanders. And in the hunting or coursing field, such a man would not only look like a buffoon, but run the risk of breaking his neck.

There cannot be a more favorable argument as to the popularity of the art of riding, and the essential part it forms in the education of a gentleman, than the well known fact that His Royal Highness the Prince of Wales is one of the most skilful and graceful horsemen of the present day.

RUDIMENTARY LESSONS.

THE rider should first study attentively the shape and make of the horse's mouth, and the action and influence of the snaffle, bit, and crook ; with the results attending the moving and pulling them when in the horse's mouth : and he will soon see that great pain may be given to the horse by any ill-fitting or improperly-adjusted bit, snaffle, or bridle.

The mouth of the horse is the key-stone to the art of controlling him : everything depends on the mouth ; it is the index to all good riding, as it is also to restiveness and bad riding.

The rider will soon discover the necessity of a well-fitting bridle, and pleasant-going bit and snaffle : with which, ever so slight a pull, or even a touch, will command the attention of a perfectly broken horse with a good mouth.

It is best to learn at *first* to ride without stirrups : by which means the foundation will be laid for a firm seat in the saddle. Those who begin at once with the saddle, are apt to rely too much on the stirrups for the safety of their position. As soon as all timidity is quelled, and the rider can keep his seat in a trot or canter, he should commence riding in circles, which is excellent preliminary practice for the young equestrian ; teaching him how to balance his body on turning corners, or on the horse shying or suddenly darting aside ; it also confirms the seat, and teaches the use of the legs, with the various arts used in handling the bridle, using the whip, &c.

On going round, the horse must, of necessity, lean inwards, or rather incline its body towards the centre of the circle, in proportion with the speed and size of the circle. The rider must also incline his body towards the centre, at the same angle of inclination as that of the horse,

or he will lose his equilibrium ; and, consequently all control of himself and horse.

Circle riding may be practised in any small field or meadow ; or even in a good-sized straw-yard.

The whip should be applied behind the girths round the belly on the off-side ; or forward over the off-shoulder.

The rider should speak to the horse often, in order to teach it to obey his voice.

A great deal may be spoken, as it were, to the horse, with your legs : on pressing them to the horse's side, an intimation is instantly conveyed to the horse, and always commands his attention.

And let the young horseman remember, as he advances in the art, that it is the entire absence of passion, and fearless confidence, coolness, and courage, that make a man a good rider.

• GOING DOWN HILL.

On going down hill on horseback, lean back so as to throw your weight off the horse's shoulders, and give out the rein so as to allow the horse to have his head free, or just so that you feel his

mouth : by this means he will be far surer footed than if you held a tight rein upon him and kept his head high : in fact, the latter is the very way to throw him down.

Galloping down hill requires considerable skill, and the horse must be well in hand. It is seldom attempted, except by experienced riders ; or in the hunting-field, when the hounds are at full cry.

TURNING CORNERS.

ON turning a corner at a smart pace, incline the body towards it, as if you were running round on your own legs ; this will incline your leg close to the horse's side, and so give you immense support : but if you endeavour to keep yourself in a perpendicular position, without inclining towards the corner, on going fast round it, as a natural consequence you must fall. Riding in circles soon convinces a novice of this.

The body must be inclined to the same degree towards the corner or centre of the circle, that the horse inclines, or you will lose your equilibrium and fall.

When riding fast, it is very dangerous to go round corners: the more prudent way is, to pull up, or slaken the pace. When it becomes necessary to make a turn in the hunting-field, when going at full speed, do so in a wide semicircle, or rein up and turn. But never put a horse at a leap when on the turn; take all your leaps straight ahead.

THE INFLUENCE OF THE HAND.

THE hand is the chief instrument by which the horse is controlled.

It is the maintenance of a corresponding relation between the hand and the horse's mouth that ensures obedience.

There are light-handed riders and heavy-handed. The one controls with easy and gentle movements, the other with roughness and violence. The light-handed rider always has the greater control; and can convey his wishes to the horse by a mere contraction of the muscles, or movement of the fingers. A horse always obeys with greater willingness a light-handed rider, than a heavy-handed one: the light-hand can take his horse across country

with the foxhounds with greater safety, willingness, and less fatigue than the other: he has also the greater control when the horse is unruly.

The heavy-handed rider, on the contrary, fatigues both himself and horse. He either pulls at the reins with force and violence, or he carelessly slackens them too much. A horse is much more likely to run away or become restive with a heavy-handed rider on its back, than it is with the other.

Heavy-handed riders make hard-mouthed horses.

If a heavy-handed rider were suddenly to desist pulling, and give a slack rein when going fast, the horse would be in great danger of falling: because, having been ridden with so much support, the horse misses it, and at a time when it naturally looks for it, finds, suddenly, it has nothing to trust to.

The horse should, therefore, be ridden with a light but firm hand.

When a horse stretches out its nose, draws its head straight, or goes with its lower jaw distended or on one side, it is a certain sign of pain; arising either from too tight or too high

a rein, or from an ill-shaped or painful bit. In either case the horse must be relieved from the torture, or he will become hard-mouthed.

The light-handed rider holds the reins with great nicety: neither slack nor pulling, but just so as to feel the mouth of the horse: or rather with the same strength only, as if the reins were no stronger than a bit of fine sewing cotton: this is that delicate touch, and beautiful lightness of hand, which succeeds with such admirable effect on tender-mouthed, well-bred, horses. When the bridle is held in this way, the horse is always "in hand," and on the slightest false movement, starting, shying, or stumbling, a tight grasp of the rein instantly controls.

By holding a mere thread-feeling rein, the horse is at its ease, and neither distressed nor alarmed; and consequently goes the more willingly and pleasantly.

THE SADDLE

THE rider who regards his horse should be particular as to the easy and comfortable fit of his saddle. An ill-fitting saddle is uncom-

fortable to the rider, and often painful to the horse ; whilst a well and easy-fitting one, is pleasant and agreeable to both. The saddle must be of a size proportionate with the size of the horse : and so carefully made, that the pressure on the back is equally distributed : but there must be no pressure on the plate-bone.

The saddle should press entirely on the ribs on either side of the backbone ; leaving a clear open channel underneath the saddle, along the back or spine. The pressure of the saddle must be clear of the shoulders and loins. If the saddle rests on the withers, the shoulder will be too much confined for free action ; and if on the loins, the horse soon tires ; because the loins are the weakest part of the horse.

The seat of the saddle must be long enough to allow of the free action of the rider's thighs, when trotting or galloping. If too short, the rider's position is cramped and uncomfortable. The pommel of the saddle should be low : high pommels are dangerous to the rider, and have been the cause of many a rupture.

THE BRIDLE.

THE bridle should be made with separate headstalls joined to one brow-band; and each headstall with a distinct rein.

It is best to use a bit, and curb, and a bridoon or snaffle.

Take care that the crook of the bit does not touch the horse's palate, or it will cause him pain, and probably induce him to turn restive.

Be careful as to the proper length or adjustment of the bit: if too high, the horse will hold up his nose and thrust out his tongue as if gagged. If too low, the horse will be inattentive to the rein, and apt to stumble.

The bridle must fit the horse's head, and no loose ends of straps should hang about: the headstalls should be carefully adjusted, so that the bit rests evenly and fairly in the horse's mouth. The throat-lash must be loosely buckled: or so that two fingers of a man's hand can be passed under it.

Look to the curb (if you use one) before mounting; for if the curb hurt the horse, it

will make him restless, and sometimes unmanageable.

The symptoms by which it may generally be known whether the bit is properly adjusted are these—the horse holds his head steady, is light in hand, and altogether very tractable.

When not properly adjusted—the horse is restless, tosses his head, opens his mouth as if gagged, forcibly draws the reins from you, pushing his head out straight, forcing the tongue over the mouthpiece, or drawing it up sideways; sometimes he refuses to go forward, or runs backwards.

Whenever any of these symptoms are exhibited by the horse, the rider should dismount and look to the fit of the bridle; for in nineteen cases out of twenty, an improper or painful bridle, curb, or bit, is the cause of it.

MOUNTING.

EVERY horseman, from boyhood upwards, should be able to mount a horse in a proper manner: there are many, however, who though very good riders, mount and dismount in an awk-

ward or clumsy manner, such as would frighten many a well-bred and perfectly trained horse ; just as ill-manners would shock a well-bred lady.

On preparing to mount, stand with your left breast rather before the horse's shoulder ; taking the whip or switch in your left hand : arrange with your right hand the reins ; which must be taken up with the left hand : turn the back of your left hand towards the horse's head, and gather them up with your fingers and thumb : draw them up with your right hand until you feel the horse's mouth with equal effect on both reins ; nip them tightly in the fingers, and throw the spare rein over to the off-side of the horse's neck. Then grasp the mane with the left hand, just above the withers ; and, holding all firmly, raise the left foot towards the stirrup ; and at the same instant use the right hand to twist the stirrup half round and hold it ready to receive the left foot. Then place the right hand on the cantle of the saddle, and spring from the ground with your right foot : and, without any pull with the right hand, you raise yourself in the stirrup, straightening the knee, and bringing the right heel in close proximity with

the left; and the next moment you throw the right leg over the horse's hind quarters to the off-side: the foot should instantly fall into the stirrup without the aid of the hand or any stooping or fumbling process: and the moment you are astride a skittish horse, press the knees against the saddle; lest he take you unawares, in his anxiety to be off.

Be careful when you spring from the ground not to kick the horse's side with your left foot: nor graze his back with your spur as you throw your right leg over.

During the whole process of mounting, keep your body as upright as you possibly can.

The groom, or other person, who holds the horse whilst a lady or gentleman mounts, should not lay hold of the reins of the bridle; but hold the horse by that part which comes down by the sides of the check.

DISMOUNTING.

IN dismounting, first take the whip in the left hand, release the right foot from the stirrup, place the left hand on the withers, and lay hold firmly of the mane; and directly

you lift the right foot over the horse's hind quarters, place the right hand on the cantle of the saddle: but be cautious in bringing your right leg over the horse's back that you do not touch him with your spur; bring your heels close together, and then let yourself down on your right toe; and having obtained a footing, release your left foot from the stirrup.

THE SEAT IN THE SADDLE.

THERE can be no good riding without a firm seat in the saddle. But the rider must take care that, with his firmness there be no awkwardness: he should sit upright, with the shoulders square, and the chest and stomach thrown forward. The arms should hang straight down, from the shoulders to the middle joint; the lower part of the arms, from the elbow downwards, projecting in a horizontal position forwards: the elbows should be held steady and free from constraint, hanging naturally and without pressure towards the hips. There must be no stiffness whatever in the figure or the limbs: the rider should sit as easy as if in a chair at home. Every motion

of the body should be graceful, and those of the limbs supple and active. The legs should also hang comfortably by the horse's side: the knees bent a little, but not too much: the feet should be kept straight alongside the horse, close but not touching: the heels inclining downwards a little, and the toes up a little. The knees should lie close on the saddle, but there need be no pressure or gripe with them, except in case of restiveness, hard riding, or danger of losing your seat.

HOLDING THE REINS.

THERE are various modes of holding the bridle reins: though, with the use of four fingers and a thumb, there is not much difficulty about it: remembering that they must always be held in the left hand. The best plan is, to hold them in such a manner that they may be well separated between the fingers, in order that the rein on each side may leave a distinct feeling in the hand: yet so that you have a firm clutch of both reins in the palm of your hand; and such is the firmest and safest hold that can be made: in the event of the horse

tripping or suddenly starting, by merely closing your hand and nipping the reins, you have a firm clutch and very strong hold. If, on the contrary, the reins are negligently held, on the horse tripping or starting, they slip through the fingers, and the horse falls or breaks away before you can gather up the reins or get a firm hold of them.

By holding the reins in the proper manner, as suggested, the horse may be guided with the one hand which holds the reins, by the simple action of the muscles; or by turning the hand only, without moving the arm or upper part of the wrist; or by moving the fingers only, which hold the rein you wish to pull.

When the reins are held in a proper manner, by opening the first and second fingers, you slack the right or off rein; and by opening the two lower fingers, through which the upper rein passes, you slack the left or near rein. By closing all the fingers of the left hand you hold both reins tightly; and by opening them you slacken both reins.

The reins should be held in such a manner, and to such an exact length, that you can

just feel the horse's mouth; or so that the slightest action of the hand or fingers, on either rein, commands the attention of the horse. In fact you should have just the same light kind of feeling in the hand and fingers by which the reins are held, as you would have if you were guiding the horse with a single horse-hair; and such is the only way by which to ensure a good mouth, and perfect control, by gentle means.

The left hand which holds the bridle should be held about four inches above the pommel of the saddle, and within three inches of the body; and the wrist rounded outwards, the palm of the hand being turned to the right: and thus the elbow is kept in its proper position. The whip should be held in the right hand, lash-end upwards, and slightly inclining to the left, over the horse's neck.

The manner of taking up and holding the reins of a bit and snaffle bridle is this—

First take the bit rein with the right hand, and draw it up in the left, so as to bring the flat sides evenly together; drop the little finger of the left hand between the flat sides, then close the hand and drop the surplus end over

the second joint of the forefinger. Then take up the bridoon or snaffle rein with the right hand, and draw them evenly over the forefinger, and through the left hand, and allow the surplus rein to hang below the hand : close the fingers, and place the thumb on both reins.

THE USE OF THE STIRRUPS.

WITHOUT stirrups many a rider would feel extremely awkward and unsafe in the saddle : though in centuries past no such appendages were used. The rider should never trust to his stirrups for the security of his seat ; because directly he does so, he resigns the firmer and really safe position for one of extreme insecurity.

In hunting or leaping, the man who rides with short stirrups is in jeopardy at every leap. The shorter the stirrups, the more backward the rider is compelled to sit in the saddle ; and if very short, there is great danger of his posteriors being bruised, and bumped on the cantle of the saddle. With short stirrups, the grasp of the thighs is lost, and the rider has to depend almost entirely on his stirrups, and

the balance of his body. A heavy pressure in the stirrups tends to loosen the rider's firmness of seat, by lifting him out of it, above the saddle.

But the stirrup should not be too long, or the rider will often lose them on any sudden or violent movement on the part of the horse. And if the foot is not placed far enough into the stirrup, it cannot support the leg; nor can it, if the foot be thrust in as far as it will go.

A precise and accurate adjustment of the feet in the stirrups, is therefore of first importance to the rider. The proper length at which to suspend them may be stated in this way—When the rider stands erect in the stirrups, there should be a space of a hand's breadth, or four inches, between the fork and the seat of the saddle.

Always place the feet in the stirrups from the outside of the iron: and thrust them in so far only, that the ball of the feet may rest on the bottom iron. Drop the heel about one inch lower than the toe: and let the foot hang parallel with the horse's side; being careful to keep the spur away from the horse:

if your foot hangs strictly parallel with the side, the drop of the heel will enable you to do this.

THE MANNER AND TIME OF USING THE SPURS.

SPURS are instruments with which severe chastisement may be administered to the saddle-horse: they should never be used except with discretion: therefore, inexperienced riders should dispense with them. As a rule, they should only be applied on occasions of stubbornness or selfwill, or when you require the horse to exert himself to the utmost of his power. For instance, when you are about charging a desperate leap, and require the horse to put forth its fullest stride, you apply the whip and prick his sides with the spurs. Or when the horse refuses to leap, or exhibits a stubbornness or reluctance to obey your reasonable wishes, a touch of the spur will frequently awake him to a sense of his duty.

The mode of using the spur is very simple. The gentle touch is given in this manner;—with the legs hanging down by the horse's side, you merely turn the toe from the horse, and

then by dropping it, the rowel of the spur acts on the lower part of the horse's ribs. The sharp touch is given by turning the toe and foot from the horse, and then pressing the heel straight towards the side: and when the whip is applied on the haunches at the same moment, it is the sharpest and severest "waking up" that is given in the hunting field.

TROTTING.

THIS is a favorite and appropriate pace for riding on the highway. The action of the horse should be true and even, and the paces regular; the legs supple, and the haunches springy. Mr. Hersberger says, with much truth—"the perfection of the trot depends upon the suppleness and union of action in the reaching and gathering powers of the horse. When trotting, the feet of the rider must always be kept firm in the stirrups; but the rider should not press too much upon them. Sit close to the saddle, and balance the body in regular time with the step of the horse."

Let the shoulders be thrown back, and sit in an upright position, with the back hollow; the rider will be much safer so, than if

leaning forwards: for if the horse should happen to stumble, and the rider be leaning over his shoulders, the probability is, that he would go down and pitch the rider over his head. Indeed, it cannot be supposed that a horse could recover himself without the support of the rein, which the rider would be unable to give if leaning forward; because, before he could lean back, throw the weight of his body off the horse's shoulders, and obtain a firm hold of the horse's head, the animal would be down on its knees.

The weight of your body is easier for the horse to carry when your movements are regular and nimble in the saddle. The legs and knees should not be pressed against the sides of the horse, unless you wish to put him off the trot into a gallop. Be particular that the rising and falling be not accompanied by any lifting motion of the hands, arms, or shoulders: hold the hands down, and keep the rein-hand steady, and with a thread-like bearing upon the horse's mouth, in order that you may check any disposition to gallop. In trotting, the horse always looks for support from the hand: therefore be careful to have

a perfect correspondence at all times between the horse's mouth and your hand.

There is always a leading foot in trotting : but the horse should be trained to lead with either ; or when he changes, through fatigue or otherwise, the action of the other foot will be found stiff and disagreeable to the rider.

The foot with which the horse leads is that to which the rider must rise in the saddle : and when the horse changes his lead, the rider must change his time of rising in the saddle, by starting off afresh with the horse's other foot ; rising when the leading foot is up, and falling with it as it comes to the ground.

If the pace is disunited and irregular, the rider should rein up a little, raising the horse's head, and pressing the calves of his legs to the sides of the horse.

If you wish to animate the horse to an extended trot, encourage him to step out freely, touching him up with the whip.

The best sign that the horse is doing his utmost at the trot is, that when the rider urges him a little, he ventures on a gallop.

The faster the trot, the easier to the rider is the motion of rising and falling.

When on a skittish horse, never take liberties, such as turning about too much in the saddle to speak to a friend or otherwise : nor put yourself in any position by which on a sudden or unexpected start you would lose your balance. Collect your horse now and then by bringing under him a pressure of the legs, and gentle touch of the spur : let him also hear your voice occasionally.

Keep the hands up, and attend to the rein, the mouth, and the head ; for in those three lie the whole control of the horse.

When riding on a highway, the rule is well known of always taking the right hand side of all you meet.

GALLOPING.

THE *extended* gallop is the customary pace in the hunting field, when the hounds are at full cry ; and on the turf ; or when riding across country, or in any situation where speed is desirable.

In galloping, the rider's movements must harmonize with those of the horse.

If the rider wishes to start at once from a walk or halt into a gallop, he should first

raise the bridle-hand, slacken the rein, close his legs under the horse, and apply the spurs ; and keep pressing the horse in this way until he obeys : which, if well trained, he does instantly.

It is very imprudent to turn corners at a gallop : the rider should pull up, and go steadily round, at a trot or walk. But when under the necessity of turning in a gallop, make a wide circle; lean towards the centre, and be very cautious, or you will lose your seat, or throw your horse.

To stop a horse quickly and easily from a gallop or canter, rein up at the moment when the horse's fore-feet are about to touch the ground ; and prepare yourself for the slight shock which follows.

The *hand-gallop* is a pace between the extended gallop and the canter.

CANTERING.

THIS is a steady, playful pace : and with a handsome horse, that has good action, an exceedingly graceful one. The average pace of a good canter, is from four to five miles an hour.

There is some little skill required in keeping

up a steady canter. It is especially necessary to attend to the feeling of the mouth ; and the rider must constantly enliven and animate the horse.

In cantering, the rider has to foreshorten the action of the horse, in order to throw the animal on its haunches.

To put a horse on a canter, raise the hand and press the calves of your legs under the horse.

See also *post*, "CANTERING (LADIES)."

WALKING.

THE perfection of walking, in a horse, is a quick, animated, and regular step ; placing the feet flat on the ground without first digging with his toes, as if dragging a heavy load up a steep hill.

In walking a horse, support his head, or he will acquire a habit of carrying it low : but do not pull on him, or hold the reins tight, or you will encourage a short step, and prevent the horse walking freely.

To make a horse walk well, the rider must maintain a steady seat and easy balance : and

he should animate the horse much with his legs and whip : speaking to him now and then, and supporting and urging with the bridle hand.

TO BACK THE HORSE.

In backing, do not make a continued dead pull on the horse's head ; but steadily draw and yield the rein, holding the hand low, and keeping the horse's head straight and steady.

Always back a horse with the snaffle or bridoon rein : the bit and curb would probably cause him to rear, or toss up his head.

LEAPING.

It is a good plan for beginners to learn leaping without stirrups. At all events the novice must learn to leap without any disturbance of the seat.

Bearing too much upon the stirrups loosens the hold taken with the legs and thighs (*ante* pages 19 and 20). The knees should not be used for pressing, or grasping the horse, except when the action is violent and the leap desperate.

In leaping, the weight must be correctly balanced against the movements of the horse, or it is impossible for the rider to keep his seat.

Give the reins freely at the leap ; for the horse must extend his neck : and be careful not to pull on the rein ; by hanging on the horse's mouth you check his leap.

There is a maxim in the hunting field, which is always thrown at a man who first rides up to a fence or ditch, and looks at it before leaping—“ Now, sir ! the more you look, the less you'll like it.” Novices, however, *should* “ look before they leap.”

The hand which holds the reins *must be kept low in leaping.*

And this is a most essential principle in the art. The inexperienced lift their hands at the moment of the horse making a spring from the ground ; which is a gross and foolish error : the left or bridle hand should be held down on the withers of the horse ; and the right hand holding the whip, should be perfectly free and ready to help the horse with a cut across his haunches ;—called “ waking him up behind :” and, with this view, on taking a desperate leap, the right hand is raised high above the head as if to threaten

the horse with a terrific cut unless he does his best.

Novices, in their ignorance, mistake the theory of "lifting," and fancy they should lift the hand which holds the bridle, whereas that *must* be kept down: because, when lifted it pulls the horse's head up, and checks him more than any other movement of the hands: it is the very expedient resorted to for checking a runaway horse: and when walking or going slowly, by suddenly raising the hand and pulling on the reins, you throw a tender-mouthed horse back upon his haunches.

There are three different kinds of leaps:—the "standing leap," the "flying leap," and the "double leap." The standing leap is that which is taken from a halt, or position close to the fence or barrier: the "flying leap" is that which is taken without pulling up, and when going at a rapid or moderate pace: the "double leap" is that which is made at a fence with a ditch on each side; and being too much to be taken at a single stride, the horse makes a double leap, touching the top of the fence, and off again, instantly, over the other ditch.

The standing leap is very difficult to sit: it should be practised steadily at first, and at low

bars, or the rider will assuredly be thrown. On taking a standing leap with the horse, the motion of the body is different to that to be observed in other leaps. As the horse raises his fore-legs at the leap, the body of the rider must incline forwards, in order to preserve his equilibrium ; and, as the horse takes off with a spring from his hind-legs, the body must incline backwards : and then on the horse alighting on the other side, the rider is in the best position for assisting his horse in dropping gently on his fore-legs, and giving that support which the horse expects from the hand of its rider.

When putting the horse at a standing leap, the mode of encouragement to be employed is, the pressure of the legs with the aid of the whip.

By confining the horse's head, the rider incurs the risk of falling : besides too, it prevents his leaning back ; and in all probability throws him forward on the horse's neck.

The *flying leap* is made at any pace, and without any previous halt. It is always safest and best to take flying leaps at a moderate pace : they are dangerous at very rapid paces, because the horse may not take off at the right place ; but may do so too soon or too late.

At gates, posts, rails, (or "timber," as they are sometimes called in the hunting field), always let the paces of the horse be steady and measured. If he takes off too near, he will probably strike his knees ; if too late, he will not clear the leap, but perhaps strain himself in his endeavour to avoid injury.

In either case, he generally falls and throws his rider.

On taking a flying leap, it would be highly improper to lean forward as the horse rises. In fact there is no time for the double inclination ; the horse springs from the ground so rapidly, and with so little of the rearing motion, that a flying leap is more like a movement of all fours at once : you must however keep the body upright, on the horse springing at the fence, and lean back as his rump rises and fore-legs drop towards the opposite side of the fence ; and be sure and keep your firm position in the saddle, have your horse in hand, and be ready to assist him as he alights on the other side.

In all leaping always have your hands ready to give the necessary aids ; which, if well timed and judicious, always assist the horse : but if given in ill time, and with bad judgment, they

hinder and endanger both the horse and its rider. Never attempt high or wide leaps with a strange horse.

On riding up to a fence with the intention of taking a flying-leap, be careful, if on a strange horse, lest he should suddenly check himself and refuse the fence: in which case, unless perfectly guarded, the rider is in great danger of being pitched over the horse's head.

A clever horse should be allowed to take his own pace as he approaches a fence: such a horse will be sure to take off cleverly, and from a proper distance.

A young horse should not be flurried or whipped too much, or it will be apt to leap at haphazard, to the peril of the rider.

When a horse is unwilling to leap, and swerves to the right or left on coming at a fence, the rider must persevere until he gets the horse over. On approaching the fence the rider must keep the horse straight and steady, with an even bearing on the reins, pressing his legs to the animal's side, and encouraging him to leap. The rider must take care not to lose his temper: be forbearing and give plenty of encouragement on pressing the horse at the fence.

On riding at a "*double*," go at a steady pace, with the horse well in hand: and if accustomed to that kind of fence, he will do the "on and off" with far greater ease to himself and rider than if it were a single high-flying leap, or a "*bull-finck*." The latter term applies to a high-grown fence, such as it is impossible for a horse to clear: but which the horse and rider dash through when following the hounds.

In all leaps, and critical or violent movements of the horse, the rider should cling with the thighs and calves of his legs: and yield to the seat by bending the loins. Do not depend on the stirrups for support.

WATER LEAPING.

THESE are the jumps which try the skill most severely, in the hunting field, of both horse and rider. No leaping is so difficult: but when safely performed, there is none which gives such pride and glowing satisfaction both to horse and rider. Indeed, none but bold riders and clever horses can safely and skilfully clear a broad brook. It is the pride of the scarlet coats to land safely on the other side of a

deep gully, and leave the blue jackets behind them.

It is said that a horse is never good at water jumps until he has had a ducking : and he is almost certain to get one if his rider, in early training, puts him at a broadish bit of water.

On riding at a brook, the rider must keep up the spirit and animation of the horse ; guiding him straight to the water, and then pressing him hard, yield the bridle freely, offering no check ; particularly as he takes off and springs forward.

The novice must look out for himself on riding a horse over a brook, or he will lose his seat. A good horse accustomed to water jumping, generally takes tremendous bounds at a brook : so that the rider feels the horse going from under him as it were : he must therefore hold hard, griping the saddle with his knees, and inclining his body according to the motion of the horse. There is no rise on the fore-legs, when a horse takes off at water ; but a desperate horizontal leap of all fours at once.

A horse that has had one ducking, and probably lain two or three hours in the mud before he could be extricated, has a dread of

getting into a brook for ever afterwards ; and so, either refuses it altogether, or leaps at a broad channel as if he would jump out of his very skin.

Should ill luck land you in the middle of the brook, on the back of your horse, take your feet out of the stirrups immediately, and without a moment's delay : for if the horse rolls over, or the brook be very soft at the bottom ; with your feet in the stirrups, your position is one of extreme peril.

And let us give the novice another caution,—in the event of being pitched into the water along with your horse, get out of the way instantly, and look out sharp for the plunges of the horse, or you will get your back broken : the horse, when in such a situation, dashes its fore-legs out at man or beast, or anything it sees on the surface ; not through any vice, but in its fright and eagerness to obtain a firm footing upon something : therefore again I say, get out of the way !

THE ART OF FALLING.

I HAVE often heard a humorous fox-hunter—famous only in the hunting field for his daily *croppers* and hair-breadth escapes—say, there was “an art in falling:” and certainly it would appear from the many miraculous escapes he had met with, that there really was a very *great* art in falling, so as not to hurt yourself seriously. Now if there *is* truth in the humorous fox-hunter’s remark, I cannot recommend any young horseman to practise falling, lest in learning the art he should break his neck.

It is, however, acknowledged to be a good rule, on finding yourself hopelessly falling, to let yourself down as gently as you can ; without grasping at straws, or trying to save yourself by clutching at the horse’s mane, or otherwise. In the former case you certainly come to less grief than if you grasped and clung to the horse as if tied to the saddle.

THE VICES OF HORSES.

RUNNING AWAY.

THE vice of running away is a bad one, particularly with a lady or a timid rider: and the horse soon discovers if its rider is frightened, or has lost his self-possession; and takes advantage accordingly.

A heavy determined pull at the bridle, on the horse first running away, often alarms it the more; and hard pulling on the horse's mouth takes away your control or guiding power. The rider should first attempt to pull up gently, and with a firm coolness. If he finds the horse cannot be stopped by fair and gentle means, then the rider must, as a last resort, apply the more determined means of sitting well back, and bearing heavily on each rein alternately; drawing the bit to and fro in the mouth with a sawing motion. This generally brings him up in a few moments.

When on the back of a runaway horse, always look out for sudden starts; and be sure to keep a firm seat, closing the knees and holding tight with the legs.

Never lower your hand, if you can help it, when the horse runs away, or is otherwise unruly: the horse will assuredly take advantage of it if you do, and keep his head down; and thereby increase his power immensely: whereas by raising your hand you increase your power; and if you succeed in getting the horse's head up, it weakens his power, and places him very much more within your control.

It is a golden rule when in critical situations, or when the horse runs away or is restive, to keep an eye to the horse's head: it is a sure index to his actions: and by such means the body is kept square to the horse's back and head, and the hands in their most effective positions.

Standing idle in the stable two or three days, without exercise, is frequently the cause of horses running away or turning restive: long confinement without exercise making them fretful and impatient.

All youthful equestrians (ladies included) are

warned against the risk of urging their horses too suddenly off a canter into a hard gallop : such a proceeding being frequently understood by the horse as a signal for running away, and exciting the horse to its utmost speed ; in which case the rider often loses his presence of mind, and with it all control over the horse.

RESTIVENESS OR TURNING ROUND.

WHEN a horse has the bad habit of stopping and turning suddenly round, through bad temper, stubbornness, or restiveness, do not check him by attempting to pull him round the contrary way ; but turn him sharply round the same way as that he wishes to go, assisting him freely in his inclination ; and you will probably find that you pull him quite round to the same position in which he stood before turning : and then by applying the whip, pressing the legs close to his side, and encouraging him with your hand and rein to go ahead, he will most likely do so without further trouble.

A restive horse generally turns to the right, and expects opposition from the left : but do not conform to the horse's expectations in this

respect, for it is useless to attempt to prevent his turning.

Restive horses always try to unseat the rider: and they rub their sides against pales, walls, or passing vehicles, to the great danger of the life of the rider, and the peril of injuring his legs.

When the horse presses his sides against a wall or fence, the rider should slack the outer rein and pull the one nearest the obstruction, so as to draw the horse's head against the wall. By which means the rider saves his legs from injury, and compels the horse to move its hind quarters from the wall.

The spurs and whip should be applied freely to a horse which plays tricks of the kind.

When a horse stubbornly stops, and places itself in an immoveable position, defying the whip and all endeavours to make him go ahead, it is always best to let him stand; and in a few minutes he will either move of his own accord, or go with a very little coaxing and kind encouragement. It is of no use working yourself into a passion: on the contrary, by so doing you lose the control you had over the horse when cool and collected.

KICKING.

THIS is a very bad vice in a riding horse, though worse in a carriage horse ; indeed it has often been stated, and with very much truth, that " if a horse kicks once in harness, no matter from what cause, he will be liable to kick ever afterwards." The rider should attend entirely to the head of the animal when he kicks, and he cannot then do much mischief with his heels. A horse cannot kick when its head is held high.

Directly the horse shows an inclination to kick, snatch up his head and speak sharply to him ; lean back, and lift the hand to pull up the horse's head, move the bit about in his mouth with a sawing motion, and do not allow him to get his head down, which he must do before he can kick with both heels at once. But do not pull on the head, though the hands be raised, unless the horse pulls for the purpose of getting his head down.

It is a good plan with a kicking horse, to slack one rein, and pull his head sharply round with the other, so as to twist his body round and round two or three times. This plan often

succeeds in checking a kicking horse after all others have failed.

In kicking, plunging, leaping, and all such violent actions; except rearing, the rider should lean back.

REARING.

THE young equestrian must always bear in mind of rearing horses, never to lean back as the horse rears ; nor must he pull on the reins, nor touch the horse with the whip, heel or spur ; because, either of those things will only make him rear the higher, and place the rider in jeopardy.

When a horse rears, drop the reins loosely on the saddle, keeping the hand down, and lean forwards : if you pull on the rein and lean back, the probability is that you will pull the horse over backwards.

When the horse rears, watch for an opportunity, and the moment he puts his forelegs down on the ground, or just before (the rein being slack), apply the spurs smartly, and touch him sharply behind on his haunches with the whip, and look out for a sudden start.

It is sometimes a good plan on the horse

attempting to rear, to slack one rein and pull his head round with the other ; applying both hands to one rein and keeping his head low. By this means the horse is compelled to move his hind legs, and so cannot rear. After pulling him round two or three times, apply the spurs, at a moment when his fore-feet are on the ground, give out the rein, and he will generally go ahead.

Horses that are very tender-mouthed are sure to rear when ridden by rough and hard-pulling or heavy-handed riders. A rearer is generally tender-mouthed.

BUCKING OR PLUNGING.

Of all the vices belonging to horses this is one of the worst. It is generally occasioned through an ill-fitting saddle, or too tight a girth.

In bucking, the horse lays its ears, puts its head down, cringes its tail between its legs, and sets up its back in the form of an arch ; and so endeavouring to throw its rider ; at the same time swelling out the body for the purpose of trying to burst the girths : it also kicks and plunges till fairly exhausted.

Bucking is so severe an exertion to the horse

that it cannot keep it up long : but, for the time, it is desperate work : the horse doing its very utmost to unseat its rider, or burst the girths. It is sometimes extremely difficult to keep the seat on the back of a bucking horse. The rider must be very guarded, and endeavour to keep up the horse's head, and so weaken his power. If he gets his head down and free, he will beat you : for if he fails to unseat you or burst the girths, he will throw himself down.

The vice does not generally last very long at a time ; eight or nine unsuccessful but desperate plunges, and the horse then gives in. If the rider can manage to sit these out, the danger is over for once. He must take care the horse does not pull him forward, when it tries to get its head down for the purpose of bucking.

When struggling with a restive or plunging horse, keep the arms, from the shoulder to the elbow, close to the body. The hands should be kept up, and the reins separated, holding one in each hand.

When a horse turns restive, the rider should look to the cause, and see that the girths do not pinch, or that the bit does not give pain through being too high, or the curb too tight.

There must always be a simple reason why a horse turns restive, unless it is through sheer vice, which is very seldom.

SHYING.

SHYING is a failing to which all horses are liable ; and before suggesting a remedy, let us look at the cause, and inquire into the reasoning to be applied to the theory.

Shying sometimes arises from defective sight, in which case there is no cure. Shying consists entirely in fear ; and as fear is one of the passions produced from the effects of imagination, and not from the actual infliction of pain, it would seem to be a failing which may be corrected or cured in a very simple manner.

The horse takes fright at any strange looking object : nevertheless, however hideous that object may be, if perfectly harmless, the horse may, with coaxing and gentleness, soon be brought so closely in contact with it, as to examine it, and finally, to touch it with its nose ; when, on finding it harmless, the fear is instantly dispelled from its mind. But if you attempt to drag or force the horse upon the hideous object; it resists and

runs away ; because of the fear it entertains, of your intention, or that of the hideous object, of inflicting pain upon it. This, then, is the whole theory of shying. If you ever hope or expect to break your horse of the defect, you must conform to the laws of nature, and apply your reasoning powers.

Do your best to convince the horse by coaxing kindness, and assurance, that the object at which it takes alarm is entirely harmless, and you will assuredly succeed : but if you attempt to force the animal to approach an object from which it recoils in alarm, you will only frighten it the more, and increase the evil you are desirous of subduing. Mr. Rarey defines the principle very clearly when he says— “ A log or stump by the road side may be, in the imagination of the horse, some great beast about to pounce upon him ; but after you take him up to it, and let him stand by it a little while, and touch it with his nose, and go through his process of examination, he will not care anything more about it. And the same principle and process will have the same effect with any other object, however frightful in appearance, in which there is no harm. Take a boy

who has been frightened by a false face, or any other object that he could not comprehend at once; but let him take that face or object in his hands and examine it, and he will not care anything more about it."

When a horse shies or starts aside, the rider must, with a ready elasticity, adapt his movements and the inclinations of his body to those of the horse: if he attempts to hold himself stiffly, without inclining the body in the same direction as that of the horse, he will be in danger of falling.

Watch shying horses, and always be upon your guard with them: it is useless to punish for shying: coaxing, and endeavouring to convince them that the object they shy at is harmless, are the best means of curing them.

When accustomed to punishment for shying, the horse adds another start, because he stands in terror of the chastisement which usually follows.

When a horse shies, your safety depends on your firm adhesion to the *saddle*, *not the stirrups*: if you bear your weight entirely on the stirrups you will be likely to lose your

seat. The body must be yielding, though your seat should be firm as if fixed to the horse's back.

When a horse runs away with its rider after shying, and he is unable to pull up or stop its career, he should raise the hand which holds the bridle; by which means he immediately acquires a much greater command: and on the horse raising its head, the animal's power is thus diminished.

STUMBLING.

STUMBLING horses are at all times disagreeable and dangerous to ride.

The rider must always be on his guard, and have the horse well in hand: nip the reins in the palm of the hand, so that on a sudden stumble they may not slip through the fingers.

When a horse stumbles, lean back, and hold the rein with a firm grasp: by this movement the weight of your body is thrown off the horse's shoulders; and so does not prevent its recovering or saving itself from falling, if able to do so; and besides you catch him with the rein. If very quick, you may

often save the horse before he is off his balance. But when a horse is prone to fall, despite your caution, down he will sometimes go. When a horse stumbles, and then instantly recovers himself, the rider must look out that he does not fall, and be quick in leaning forward in order to meet the rise of the horse: yet so that he does not get his front teeth knocked out by the horse's head. It is a mistake to keep a tight rein on a stumbling horse: by confining the head in that way, he will only stumble the more. The horse must have his head at liberty: therefore it is best to ride him with a light rein, just so as to feel his mouth.

A lady should never ride a stumbling horse.

LADIES' RIDING.

RIDING.

ONE of the favourite recreations of young ladies is riding on horseback: and, in moderation, it is as healthful an exercise as any they can indulge in.

It has been termed a "great accomplishment," but is only considered such among themselves. Mrs. Clark, in "*The Habit and the Horse*," speaks of a splendid horsewoman as "an envied appellation!"

When carried to extremes it ceases to be an accomplishment in a lady: for instance, the hunting field is scarcely the place for a young lady. Hunting is too strong an exercise for ladies; and there are so many masculine performances connected with it, and not infrequently scenes which would shock the feelings of many a modest girl; that however much we advocate graceful riding in young ladies, we do not approve of their following the fox-hounds and red jackets across country.

In the days of chivalry and hawking, when ladies used to hunt and hawk, they wore masculine costume, and rode astride the horse.

Anne of Luxembourg, the queen of Richard II., is said to have introduced the sideways position, and mode of riding upon side-saddles.

In most countries the women ride on horseback. In some parts of Russia, particularly, the girls are celebrated for their equestrian skill.

Dr. Clarke, in his Travels in Russia, says, the Calmuck women ride better than the men; and the actions of a male Calmuck when on horseback resemble those of a drunken man; he looks as if he were likely to fall at any moment, though he generally contrives to keep his seat: but the women ride beautifully, with much ease and great skill. The ceremony of marriage among the Calmucks is performed on horseback. The girl mounts first, and rides off at full speed. Her lover then mounts and rides in pursuit: if he overtakes her, she becomes his wife at once, and returns with him to his tent. But, it sometimes happens that the woman has no wish to marry the pursuer: in which case she

takes pretty good care that he does not overtake her. Indeed it is said, that no instance has ever occurred of a Calmuck girl being caught by an objectionable aspirant to her hand. When she thoroughly dislikes him she rides "neck or nothing," or until her pursuer gives in, through fatigue: she is then considered to have completely escaped, and is at liberty to return to her tent; though liable on some other day to another chase from any other aspirant.

In England, though the ladies are not usually chased and run down in this manner, still, many a fair one has, ere now, made a noble conquest on horseback.

THE LADY'S HORSE.

IT is of first importance that a lady's horse be sure-footed. Nothing is more awkward, disagreeable, and dangerous than a horse falling with a lady on its back: for, independently of the annoyance and difficulty to which a lady is thus exposed, there is the unavoidable danger of her habit becoming entangled or nipped under the horse or saddle in such

a manner as to render immediate extrication from peril almost impossible: in addition to which, her position on the saddle is such, that in nine cases out of ten, she could only be released under difficulty, unless by great good luck.

A lady who wishes to cut a graceful figure on horseback should never ride a large horse; but rather one that is somewhat in accordance with her height and weight: that is to say, if a short figure and light weight, she will look best on a pony. If tall in stature, or of heavy weight, a middling sized horse will be best suited to her. The lady's horse should have a gay and graceful action.

A lady's horse must be regularly exercised when its services are not required by its fair rider: or it may be that the quietest animal will become unruly and dangerous. Ladies are seldom able to ride often enough to keep a well-bred horse under perfect control. And a restive horse is disagreeable to the best of female equestrians. The groom who exercises a lady's horse should be careful, control it with as light a hand as possible;

and using none but steady walking and cantering exercise.

Ladies, in general, are very fond of horses; and indeed they always take great interest in the "stud and the stable." At many of Mr. Rarey's lectures on horse taming, the ladies were as numerous as the gentlemen.

THE LADY'S HABIT.

ALTHOUGH the habit may safely be left to the lady's own choice, it is necessary to make one or two remarks upon it.

It should hang in ample graceful folds; it must not be long in the waist, or it will inevitably wrinkle; and the body not too tight, particularly across the chest, shoulders, and arms. No lady can ride gracefully in a tight habit. Tight lacing and hard riding kill the strongest of women. The first symptoms of tight lacing, with strong exercise, is pain in the right side: the second redness at the tip of the nose: the third, debility and loss of flesh; which ultimately ends in a rapid consumption.

"Hour-glass waists" are always ridiculed

by the male sex : and their injurious effects have so frequently been the subject of comment, that astonishment may well be expressed at any lady who is so foolish as to pinch her waist with a notion that it improves her figure.

No one should ride with rings on the fingers. Those who do so, generally suffer pain from holding the reins when the horse turns restive ; particularly if it is hard-mouthed.

MOUNTING THE LADY.

AMONG the accomplishments of a polished gentleman there is one, which, though seemingly of trifling import, nevertheless reveals in a moment, to the keen perception of a lady, the politeness or awkwardness of the man.

There are few gentlemen who, moving much in society, have not at some time or other been called on to assist a lady into her saddle : and I know nothing so mortifying to a gentleman as to stand by a pretty girl, whilst her groom vaults her into the saddle ; or, after the would-be-cavalier has made

several fruitless attempts, the practised groom seats her in an instant.

Whenever a gentleman is able to perform with ease and grace this, at all times, agreeable duty, his services are always highly appreciated by a lady: and they are services to which any gentleman can very easily and becomingly aspire. And who, lacking these accomplishments, ought ever to be honoured with a morning visit from a lady? Surely, then, every gentleman should know how to assist a lady, both in mounting and dismounting, to and from her saddle.

For my own part I have strong reasons for attaching importance to the art of vaulting a lady into her saddle: for it happened one day, not very long ago, when riding leisurely along the road in a country village, that I chanced to witness the ineffectual attempts of a smart-looking livery servant to vault his young mistress into her saddle; she having dismounted at a cottage door for the purpose of visiting a poor woman on her death bed. Seeing the dilemma in which the young lady was placed, and the annoyance to which she was exposed, by the fruitless attempts of her

servant ; I immediately got off my horse and offered my services, which were at once accepted : and, giving the rein of my horse to the servant ; the young lady, a very pretty girl, placed her foot in my hand, and I instantly vaulted her into the saddle.

The fair one " thanked me very much :" and, as I doffed my hat and rode off, she threw me a very sweet smile, which I have never forgotten ; though it was the first and only time I ever saw her.

Two persons should be in attendance to assist a lady in mounting ; particulary if the horse is in the least degree skittish or unsteady : one (generally the groom) to stand by the horse's head ; holding the bridle with both hands, one on each side the bit ; whilst a gentleman performs the more agreeable office of "*Cavalier Servente*," or that of assisting her to vault into the saddle. The position to be taken by the lady on mounting, is close to the near side of the horse ; with her right hand resting on the left pommel, holding the whip and reins in the same hand, with the forefinger betwixt the reins ; and holding her habit with left hand.

But before assisting the lady into the saddle, the stirrup should be thrown over the horse's neck to the off side: for a lady makes no use of the stirrup in mounting, nor until she is fairly seated in her saddle: and the object of throwing the stirrup over the neck of the horse is, to keep it out of the way, lest the lady should strike and bruise her foot against it when vaulting into the saddle.

Before mounting the lady, the gentleman arranges the reins of the bridoon, and places them in her right hand: he then stands with his left shoulder in front, but close to the horse's shoulder: when, if the fair one be a weighty or inactive personage, he will probably require the use of both hands to lift her: in which case he should join his hands by uniting his fingers one within the other, so as to receive the lady's foot within the palms of both hands.

The lady then places her left foot clear of the habit-skirt into the gentleman's hands, he stooping to receive it; she then drops the habit and rests her left hand on his right shoulder. Then, giving the signal "now!" the lady springs from her right instep; and at the same moment, assisted by the pressure of her hands

on the pommel, and the gentleman's shoulder, she must, in springing, do her utmost to straighten her left knee; and the gentleman assisting vaults her into the saddle. The whole of the movements of both parties must be simultaneous.

The gentleman should be cautious not to vault the lady too high, or he may overbalance her: and expose her to the danger of a fall over the off side.

With a light, active lady, a gentleman may assist her into the saddle with one hand only; but the best and surest way is with both hands, as already explained. When one hand only is used, the gentleman should stand in the same position, but with his left hand resting on the horse's withers, in front of the saddle: and he must take care that the lady, in springing, does not push his hand aside; if she does he will not succeed in mounting her.

Directly the lady is mounted she places her right leg over the pommel, and so holds it under her knee. The gentleman then pulls down the stirrup, and assists the lady in placing her left foot within it. If the habit rucks under the saddle, or feels uncomfortable, the

lady can best arrange it herself, by straightening her left knee, and so raising herself by resting her weight in the stirrup.

DISMOUNTING THE LADY.

WHEN a gentleman is in attendance on a lady in dismounting, he should first throw the stirrup over the horse's shoulder directly the lady takes her foot out of it: then, advancing in front of the lady, offer his right shoulder: when she, resting her left hand upon it, and her right on the pommel of the saddle, slides down as steadily as she can; breaking the jar of the drop with a curtsey; and the gentleman also assisting her in this, by bending with her.

Before dismounting, the lady should take care to free her habit from the pommel, but never release her leg from the pommel until the moment before dismounting: for if the horse should start she would have no command over it.

THE LADY: HER SEAT IN THE SADDLE.

THE seat or position of the lady in her saddle is of great importance, and requires attentive consideration in her rudimentary lessons: for,

if once she acquires an awkward or unsafe position, it will be extremely difficult to break her of it: whereas, by commencing at first with a graceful, but easy and safe position, any other will not be easy or natural to her; as she will find when advancing in her lessons.

Nothing looks more ridiculous in a lady on horseback, or is more certain to be the subject of vulgar criticism, than an awkward or unsafe seat in the saddle. Whilst, on the other hand, nothing shows a lady off to so good advantage, as a graceful seat when riding on horseback.

It is therefore essential that a lady should have a saddle made purposely for her; for by riding on a saddle that is too short or too long, it is impossible to cut a very graceful figure. She must take particular care that the saddle is of sufficient length from the pommel to the cantle: if too short, she will not only find it very disagreeable, but it will probably cause her pain. It is impossible for a lady to have full control over her horse when seated in a saddle that is too short or too small for her. And if too long, it is inconvenient and unsightly.

The proper position for the lady is, to sit in

the very centre of the saddle : with her head up and her form erect ; and directly facing the horse's ears ; sitting in such a manner that, whilst her position is easy and graceful, it is square to the front from the very centre of the horse's back.

Be careful never to sit in a stooping, crooked, or sideways position ; but always endeavour, by keeping the shoulders square, and holding the head up, to avoid such unsightly and inelegant attitudes. And be careful in riding, not to hang by the pommel ; such being a dangerous and painful position both to the horse and its rider ; and one that is very apt to throw the horse down : besides, too, the lady herself is in danger of falling, through the saddle shifting, which it is very apt to do when the pressure is all on one side.

On taking her seat in the saddle, the lady must lift her knee over the pommel, which must be grasped with the under part of the knee ; the leg and heel being drawn a little back, and resting on the fore-part of the saddle-flap. The right thigh must rest firmly on the saddle.

The length of the stirrup should be so regu-

lated that the left knee is slightly bent: the foot resting trustily in the stirrup; the toe pointing towards the horse's shoulder, and the inside of the left knee kept close against the saddle.

The upper part of the lady's arms should hang gracefully from the shoulders; the elbows bent, and lying close to the hips.

Let the wrists be slightly rounded outwards, and the left hand holding the reins at about three inches from the body.

Before starting on a ride, the lady should make it an invariable rule to take up the reins properly, and see that they are properly adjusted in her hand.

A gentleman attending a lady on horseback always rides on the off side.

PRELIMINARY LESSONS (LADIES).

THE preliminary lessons taken by ladies should be with a single rein and snaffle: the inexperienced are very apt to pull too much on a curb. But when sufficient confidence is acquired, and a double rein is used, the lady must always bear in mind that the upper rein, which

is generally joined with a buckle, belongs to the snaffle or bridoon, and the lower one (which has no buckle) to the curb or bit.

In all cases, particularly when trotting or riding fast, the reins must be nipped in the left hand; not pulled or drawn: and then, in the event of the horse stumbling, the rein would not so easily slip through the fingers, and you will be more likely to save the horse from going down on his knees.

Mrs. Clarke's advice to ladies riding is, that they—"must studiously avoid assuming anything masculine, and affecting, or what is still worse, imitating any peculiar and unusual style."

A lady should endeavour at all times to control the horse with a light hand: that is, by using as little force as possible, and if the horse has been well broken, she will succeed infinitely better than by using the strength of a lioness, did she possess it. Heavy hands are sure to make horses hard-mouthed. It is the exquisite lightness of hand in controlling the horse that constitutes the great charm in riding, and the chief skill of the fair equestrian.

Ladies will find that the best early practice is riding in circles to the right; and it is only

by this means that they avoid the awkward propensity, so common among them, of leaning too much over the near side of the horse.

A lady should never be permitted to ride a horse addicted to vice : she has not, by reason of her peculiar position in the saddle, and the incumbrance of her habit, the means of assuring her safety as a gentleman has.

Whenever the horse shows a disposition to restiveness or to run away, the lady should separate the reins, taking one in each hand, and work the bit to and fro in the mouth in a sawing manner: this generally has the effect of stopping a runaway or restive horse.

Ladies should always endeavour to preserve their self-possession, and keep their seat in the saddle with runaway or restive horses.

TO PUT THE HORSE FROM A WALK INTO A CANTER.

THE manner in which a lady will best be enabled to start her horse from a walk into a canter is this—slightly incline the body forwards, at the same moment advancing the left hand; and so slackening the reins to give the horse

liberty, press the left leg against the side of the horse, drop the right hand, and with it press the whip against the off side. These actions being simultaneous, or nearly so, the horse is urged into a canter.

CANTERING (LADIES).

THIS is the favorite, the most agreeable, and graceful pace at which a lady can put her horse.

It is very easy ; and with some ladies comes as natural to them as possible.

The horse, as we have already stated, is put upon the canter by the simple expedient of collecting the reins and raising the hand, and at the same moment pressing the left heel to his near side, and the whip to his off side.

When the lady wishes the horse to canter with its right foot foremost, she should, in collecting the reins and getting the horse in hand, incline her body and bear most upon the *near rein*, which will incline the horse to the left, and urge him, on application of heel and whip, to canter with the right foot foremost.

By the reverse of these movements the horse is inclined to put the other leg foremost.

But ladies should accustom their horses to canter with either leg foremost, and themselves to both paces. Ladies' horses generally canter right leg first. Sometimes, however, such a practice gives them a habit of going too much on one side, in a very awkward looking manner.

All ladies who aspire to become perfect in riding should practise both movements: changes of the sort always give ease both to horse and rider.

In stopping the horse whilst cantering, be careful not to jolt as if a helpless mortal at the mercy of the horse; and do not lean forward as if to throw the animal to the ground.

The proper way is to lean back, and draw the reins up towards the waist: this will put the horse off his canter, and bring him into a trot; for most horses will insist on trotting a few paces before finally stopping: therefore, on coming off the canter into a trot, let the body recede slightly, whilst you still keep a steady bearing on the reins, and press his sides with heel and whip. In this manner the horse may be stopped in an easy and graceful manner.

Ladies should bear in mind that the greater the speed, the more watchful and cautious must

be the rider. When wishing to check the pace of the horse, the rider must bring herself more upright.

TROTTING (LADIES).

ALL ladies who ride a horseback should learn to *trot* their horses, as well as to canter them: for it sometimes happens that when staying in the country with friends who have no ladies' horses; many an agreeable ride may be had, if the fair one can ride a gentleman's horse.

A change from cantering to trotting is also a great relief to a lady during a long ride, and it is also to her horse. The movement is easy and pleasant to a lady after she becomes accustomed to it; though it is not near so graceful as cantering. The total difference in the action renders it necessary to explain the mode of learning it.

It is a pace which any lady may acquire with practice: though those ladies who can trot with greatest ease and elegance (it appears) have short thighs; or rather, as Mrs. Clarke expresses it, "are those that nature has fashioned rather short from the hip to the knee."

Therefore tall women, though they have the

advantage of cantering with extreme grace and elegance, do not perform the trot with the same effect.

In learning to trot, ladies should take care to rise no higher in the saddle than actually necessary for the purpose of avoiding the jar ensuing from the rough motion of the horse. As the horse commences the trot, the lady must rise in her saddle exactly in time with the step, pressing her foot in the stirrup, and straightening her knee with every rise ; and bending it with every fall. The chief art to acquire, is the keeping time with the step of the horse : and let the rise and fall be without any twisting of the body, and as square and graceful as possible.

Above all things avoid the very awkward habit of pointing the stirrup-foot outwards from the horse, for this is the very thing which inclines the figure of the lady from its square and proper position. The stirrup-foot must be kept parallel with the horse's side ; and such is the way to incline the body straight forward in the direction of the movements of the horse.

Never allow the horse to hold his head down : keep the bridle hand up when he droops his head, and wake him up with the whip.

THE SADDLE HORSE: ADVICE TO PURCHASERS.

IN the selection of a saddle horse, there are some points which are so essential to be observed, that it is thought worth while to point them out to the inexperienced; lest they should select an animal which, though pleasing to the eyes in every respect, yet is not safe as a saddle horse.

A horse with a short neck, clumsy limbs, heavy shoulders and low withers, generally has a bad mouth. Such a horse is also an unsafe leaper, and must be ridden with a powerful bit. Nimrod says, the two chief points to look for in a saddle horse are—"good lengthy shoulders, and well-bent hind legs."

And the saddle horse should not have too much "knee action;" or, rather, should not lift his legs too high, because of the evil effects ensuing by reason of the force with which he sets them down; knocking his feet on the hard ground, and wearing them out in a very short time. And, on the other hand, a "daisy cutter," or one that scarcely lifts its feet at all, is by no means a desirable animal for the saddle.

Though pleasant and easy to ride, it is a dangerous saddle horse: a rolling stone or any rising substance which happens to be in its path unseen, will bring both horse and rider to the ground.

The purchaser of a saddle horse should take particular notice as to the manner in which the horse sets its feet down; such being a very important point. A safe goer always sets its foot down plump; that is, with the whole surface all on the ground at once.

Youatt says, "When the toe first touches the ground, it may easily be supposed that the horse will occasionally topple over. An unexpected obstacle will throw the centre of gravity forward, and down he will come. If the toe dig into the ground before the foot is firmly placed, a little thing will cause a trip and a fall."

Nimrod is also very positive as to the necessity of looking well to the manner in which the horse puts its foot down, rather than as to taking it up: he says, "It is not on the *taking up* of the foot, but on the *putting of it down*, that the safety of a horse's action depends."

The hunter should not be under fifteen, nor more than sixteen hands high.

Choose a horse with oblique or slanting shoulders: such a horse has more action than one with upright shoulders: a deep elbow indicates power of action.

The arm should be long and muscular, in the racer and hunter: a horse with a short arm is deficient in stride; a high forehand is indispensable.

Oblique haunch bones are also advantageous to the action of the muscles: and the horse should have a deep hip, and long quarter.

The shorter the leg below the hock, the less is the muscular exertion required in raising it.

The loins should be broad, full, and muscular; i. e., "wide across the kidneys," as it is sometimes expressed: the strength of back and action of the hind quarters depend very much on this.

The back should be straight, but neither hog-like nor hollow. A hollow-backed horse, though an easy goer, can neither carry weight, nor endure much hard work.

The body should be short and compact; and the barrel round: the chest moderately broad:

and the rider should always prefer a long neck to a short one.

The hocks should be well bent, and well under the horse.

In the hunter, the legs should not be too long, or the horse cannot double them up neatly in leaping.

The cannon should be short and flat; the pastern short and slanting; the foot high and open at the heel, and not turning inwards, or the action of the horse cannot be safe.

The mouth should be wide; the eye large and prominent; the eyelid thin and delicate. The expression of the eye is very important: persons much accustomed to horses can judge of the temper and disposition of a horse from the eye. If it shows much white, it is objectionable.

The temper and courage of the horse are important considerations, and should always be inquired into by the purchaser of a saddle horse or hunter.

THE AGE OF A HORSE (HOW TO DISCOVER).

THE usual test by which to discover the age of a horse is by an inspection of its teeth, or looking for the "mark in the mouth," which is neither more nor less than a trough-like cavity on the top of each of the incisors ; this cavity is bounded on the outer edge by the enamel of the tooth, and in the centre of the tooth is an inner enamel : the teeth become dark in the hollow by incrustation, whilst the enamel remains white. As the horse advances in years, the hollow and incrustation wear away ; and it being then difficult to calculate its age, the horse is said to have "lost its mark."

The horse, during its life, has two sets of teeth : those which come when a colt are termed "milk teeth :" these are replaced by "permanent grinders" at different intervals ; so that when the colt is in its fifth year, the last of its milk teeth is pushed out by the permanent molar or grinding teeth.

The hollow in the permanent teeth, or "mark in the mouth," is not entirely obliterated until the horse is eight years old ; after which, or as

soon as the mark disappears, the horse is said to be "aged."

The teeth or permanent nippers of the horse, by which to judge of its age, appear as under:—Between $2\frac{1}{2}$ and 3 years of age, the front nipper; between $3\frac{1}{2}$ and 4 years, the dividers or middle nippers; between $4\frac{1}{2}$ and 5 years, the corner nippers, and also the tushes. At 6 years of age, the cavity in the incisory teeth (or mark in the mouth) is filled up in the two lower front nippers; at 7 years of age, in the middle nippers; at 8, in the corner nippers.

The tushes are also looked to with much reliance by some men. When the horse is between 5 and 7 years of age, the tushes lose much of their hooked incurvature, and the points wear away; so that by 8 or 9 years of age, they are short and bulbous in appearance; and by 10 or 12, they are worn almost to a flat surface. Mares, however, have no side tushes.

The oft-repeated remark that, after a horse is 8 years old, it is impossible to tell its age by the teeth, is not strictly true. Many persons, particularly dealers, and those constantly in the habit of examining the mouths of horses, carry

the theory much farther, and profess to tell the age of a horse up to 20 years.

Some of the French professors of veterinary science are positive on this head, particularly Monsieur Girard, who writes thus on the "teeth of the horse" (we quote from Mr. Ganly's translation of the work) :—

" At 8 years old, there is usually an entire obliteration of the mark in the nippers, the dividers, and the corner teeth ; in the lower jaw, the central enamel becomes triangular and nearer the posterior than the anterior edge of the tooth ; the termination of the cavity next the root, appears near the anterior edge, in the form of a yellowish band, extending lengthwise from one side to the other. At 9 years old, the nippers appear rounded, the dividers oval, and the corner teeth have become narrow ; the central diminish and approach the posterior edge. At 10 years old, the dividers are nearly rounded ; the central enamel is very near the posterior edge and rounded. At 11 years old, the dividers have become rounded ; the central enamel is hardly any longer apparent in the teeth of the lower jaw. At 12 years old, the corner teeth are rounded ; the central enamel

has completely disappeared ; the yellowish band is of more extent, and occupies the centre of the wearing surface ; the central enamel, however, still remains in the teeth of the upper jaw. At 13 years old, all the lower incisor teeth are rounded, the sides of the nippers extend lengthwise ; the central enamel is found to remain in the teeth of the upper jaw, but it is round and approaches the posterior edge of the tooth. At 14 years old, the lower nippers assume a triangular form : the dividers become long at the sides ; the central enamel of the upper teeth diminishes, but still remains visible. At 15 years old, the nippers are triangular, and the dividers are likewise beginning to become so. At 16 years of age, the dividers are triangular, and the corner teeth begin to be the same at the same time ; the central enamel of the teeth of the upper jaw, also will, in many instances at this age, be found to have disappeared. At 17 years old, all the teeth of the lower jaw have become completely triangular ; but, as has been before noticed, the sides of the triangles are all of a length. At 18 years of age, the lateral portions of the triangle lengthen in succession, first the nippers, then the dividers, and after-

"wards the corner teeth; so that at 19, the lower nippers are flattened from one side to the other. At 20, the dividers are of the same shape. Finally, at 21 years of age, this shape appears in the corner teeth also."

COLT-BREAKING.

So much has been said and written upon this subject of late, by Mr. Rarey, the American horse tamer, and others, that it would perhaps be difficult to say anything new: but as our treatise would be incomplete unless we gave instructions on the art of colt-breaking, we purpose adding a few pages on that subject,—the result of long practical experience, and attentive consideration of the best means of preparing the horse for the saddle and bridle.

The horse, in its natural and uneducated state, has no discretion between right and wrong. In the power of reasoning it is deficient, though some of its faculties are equal, or even superior, to those of man.

If the horse had a mind in proportion with its strength, it would not be the servant of man, nor would a slender rein hold so powerful an

animal when tethered to a post. But the horse is undoubtedly ordained to be the slave of mankind, it has no consciousness of imposition ; but, under training, is implicitly obedient, and submits to the will of its rider so far, that it will carry him so long as it has strength in its limbs to do so ; or, rather, until it drops through fatigue.

The three fundamental principles of Mr. Rarey's theory, which he says are founded on the leading characteristics of the horse, are these :—

1. "That he is so constituted by nature that he will not offer resistance to any demand made of him which he fully comprehends, if made in a way consistent with the laws of his nature.

2. "That he has no consciousness of his strength beyond his experience, and can be handled according to our will without force.

3. "That we can, in compliance with the laws of his nature by which he examines all things new to him, take any object, however frightful, around, over, or on him, that does not inflict pain—without causing him to fear."

The proper age at which to commence breaking the colt for riding is 3 years ; though it is

not unusual to give a few initiatory lessons at an earlier period: the training of racing colts commences at 12 months old.

In the first place, the trainer or breaker should employ his reasoning powers, and look as far back into the days of his own childhood as his memory will carry him: and in the early lessons he is about to give the colt, he should fancy he is teaching a baby its letters; for, in truth, colt-breaking must be conducted on similar principles.

The trainer *must* be gentle and patient, or he cannot succeed. Passionate horsemen seldom get the better of their horses; nor do passionate trainers succeed with colts. The moment a horse-breaker gets into a passion with the horse, his power of controlling leaves him: and, as if by magic, the horse knows it, and will not then obey, because, through fear, he knows not how to please him, or, in his fright, forgets his lesson.

As a proof that kindness always succeeds best, it may be stated, that ladies who always pet their horses, and use so much gentleness, often manage and control, with ease and the lightness of a finger, horses which, in the hands of strong, passionate men, are quite unruly.

The use of the hand, the heel, and the voice, are the chief instruments to be used in colt-breaking. Time is also a necessary element : a horse cannot be trained in a day, though with a daily succession of lessons it is soon taught. And let the trainer remember that a caress, a soothing voice, and a gentle pat, will often control the fiery Arabian, when whip, spur, anger, and bullying utterly fail.

It is a mistake to insist on having your own way with a horse, and never to give in : such a practice, though sometimes successful with a dog, is never so with a horse. A horse bears no malice, and if you desist in your cruelties, he will forgive you, and forget your severities.

In colt-breaking, go slowly and considerately to work.

Who has not seen the foolish and ignorant, on attempting to bridle a horse, which is out loose in the pasture, run behind the animal as hard as they could ; forgetting that the horse would not run away unless they ran behind him ? and, as they cannot overtake him, they have to let him stop of his own accord after all.

On approaching a colt, do so with your right arm hanging quietly by your side, and your

left bent at the elbow, with the hand extended: if you raise them up, the animal is naturally frightened, lest your intention should be to strike him. A leather halter or headstall should be buckled on the colt's head, and left there a few days before the trainer attempts to lead or break him. And I may here warn the inexperienced of the folly and danger of using an ordinary rope halter for an unbroken colt. Many a valuable young animal has been ruined through it: rope halters are made of hard rope, and fasten with a slip noose, which draws tighter and tighter as the colt pulls and struggles for liberty, which it assuredly will do on first being haltered: and if once a colt pulls hard on its halter, through suffering pain, and then breaks away, it can never be so well trained as one that has been broken with a soft leather head-stall.

Many instances are known of colts breaking their legs, and even their necks, through struggling to break away from the pain of a rope halter, which ignorant men have put upon them.

And here, again, natural philosophy applies in its purest and simplest form. Who, on

suffering pain from having his head or his hand severely nipped, would not attempt to draw it out of the instrument causing the pain? So, then, with the colt when its head is ignorantly nipped in a hard tight-drawing halter.

All horses are fond of having their heads coaxed and handled gently; but they will not submit to any sort of rough usage about the head.

Mr. Rarey says, his motto in horse-taming is "fear, love, and obey;" and in order to obtain perfect obedience, the horse must be taught to fear his trainer, and to *love* him, before obedience can be expected. In what way *love* controls the natural will of the horse under training, we are at loss to imagine, nor could Mr. Rarey satisfactorily explain. Experience teaches that one of the controlling passions of the horse is fear, which, undoubtedly produces obedience; but at the same time, reliance on the trainer that, if obedient, no chastisement will follow, produces the like result; and this mode of training never fails to prove successful.

In colt-breaking give your first lessons when alone with the animal, and you will succeed

sooner than if other persons are present. Accustom the colt to your voice, and to being handled at the head from the ears downwards; always stroking the coat the way the hair lies. If the colt exhibits any viciousness or unruly passion, give him two or three smart slashes about his legs with your whip, making the whip snap as you hit him ; and remember, that one slash about his legs will do more towards making him feel your power than two or three over his back. Never strike or whip a horse on its head. And when you chastise a horse for any fault, do so immediately and without violence. If you have to go and fetch a whip between the commission of the fault and the time of administering the chastisement, it is unreasonable to suppose that the horse can know for what purpose the whipping is intended. Correction should never be applied at any other time than the instant the horse commits the fault.

As soon as possible after the first time of administering the whip to a colt, approach its head, and coax and pat it longer than you have ever done before : this is the way in which you will soonest induce the horse to obey you, and,

by obeying, acknowledge you as possessing a superior power.

When the colt is so far accustomed to the leather halter as to allow you to hold him by it without starting back and rearing, you may begin to lead him about a little; but be extremely cautious not to drag or use violence.

The proper way is, to pull him on one side a little at a time; and patting and coaxing after every movement. Do not, at first, attempt to make him walk forward; but pull him round and round by gentle means. This lesson may be given in the stable, or straw yard, or any confined place where you can be quite alone with the colt. In a very short time the colt will willingly obey the gentle pull of the halter, without the least knowledge that he has it in his power to resist your pulling. Frequently caress and pat the colt during these lessons, and he will soon acquire a natural inclination to follow you. When you lead the colt about, take hold of the halter short and close to the mouth.

The inexperienced sometimes find a difficulty in leading a colt into the stable; and, when unwilling, you should not attempt to drag him

in, but lead him up towards the door as far as he is willing to advance ; holding him short by the halter, and standing on the off side, whilst patting and soothing him, slip your right hand over his back as far as you can reach ; and then, having a switch in your right hand, touch him up with it on the off hind quarters, which will induce him to move towards you ; then, at that moment, direct his head with your left hand, and he will advance with you into the stable.

When colts are unwilling to go into the stable, it is a good plan to lead another horse in and out several times, keeping the colt near or by its side : in a few minutes the colt will, in general, follow.

Never, under any circumstances, attempt to pull a colt into the stable ; it only frightens it the more ; to say nothing of the evil which ensues through a colt once knowing anything of pulling on the halter.

Many colts have been irreparably injured, and even killed, through ignorant persons attempting to force them into a stable.

Having succeeded in getting the colt into the stable, you should not attempt to hitch him at

first; but wait a few days until he is thoroughly accustomed to the stall. When you first hitch him, do so at the centre of the manger, and take care that the stall is a short one, or made so by means of a temporary bar; the width of the stall is of less importance, but the bar or shortness of the stall will prevent his going back: and the halter being fast in the centre of the manger, will check him on each side, when he attempts to turn to right or left. A colt carefully hitched in this manner, will know nothing of pulling on the halter; and may soon be broken to stand quietly in the stable. It is always best on first hitching a colt, to do so when he is hungry; and to give him food in his manger.

The next step in breaking the colt will be to accustom it to a bit. A smooth and rather large-sized snaffle, with a bar at each side will be the best.

On first trying it, do so with a leather headstall without any reins; and allow the colt to run loose with it in a stable yard, for an hour or two during the first two or three days. But take care not to buckle up the bit too tight, or serious results may follow: a colt will

not stand a tight bit. When he seems accustomed to it, affix a leading rein on one side ; but use neither martingale nor bridle-rein at first. After being led about in this way he will soon get used to the bit, and you may put on the bridle-rein and saddle.

SADDLING THE COLT.

MR. RAREY says—"Any one man who understands this theory can put a saddle on the wildest colt that ever grew, without any help, and without scaring him." In this remark we perfectly concur, and we may add that in Mr. Rarey's theory of saddling the colt there is nothing new : it is precisely similar to that employed by all English colt-breakers who understand their business. Our own plan is as follows :—Take a saddle, without stirrups, or loose flapping straps ; and see that the inside or padding of the saddle is soft and smooth. Place the saddle across your right arm, and walk quietly up to the colt's head ; taking care not to frighten him with it as you approach : pat and coax him with your left hand, and show him the saddle, raising it very gently

towards his nose: let him smell and feel it as much as he likes; rub the saddle against him softly, and let him hear the rattle of the buckles: gradually step a little backward, and after rubbing the girth about his neck and shoulders, slip it over to the off side; and in the same manner gradually raise the saddle and slip it over his shoulders: if he twitches in the least, desist for a moment, and pat and coax him. Having slipped the saddle down to its proper position on the back of the colt, shake it a little and move it about, slipping it off and on. When perfectly reconciled to all this, you may try the girths: and this is a proceeding which requires very great caution. Many colts, on first feeling the girth binding them, take fright. You must therefore be very careful, and draw the girth as gently as possible; letting him merely feel it at first: then walk him about; and as he becomes accustomed to it gradually, and by a little at a time, draw the girth tighter: but still not by any means so tight as if you were going to mount him. You may now walk him about, holding your right arm over the saddle, and guiding him with the rein, occasionally

touching him up on the off side with a small switch ; and teaching him to stop on a gentle pull of the reins ; patting and coaxing him whenever you stop, and slackening the reins.

Let all these performances be conducted in a small stable yard, or a shed, and where you can be alone with the colt. It is a mistake to give these early lessons in a place where there is room for him to get away from you ; or where there are other persons or objects to attract his attention.

Similar precautions and care must be employed on first putting the tail through the crupper : and be sure that the crupper is a small one and perfectly smooth.

The knees of colts should be protected with a leather boot as soon as they are saddled ; the cavesson is also a very useful assistant to the breaker before bits and rollers are applied. On the first application of bridle and bit the colt sometimes evinces a disposition to run back : it is therefore advisable for another person to walk behind the colt at a little distance, with a whip ; which he may, on the colt refusing to go forward, switch about or snap ; but he must not touch the colt with it, unless very unruly.

The process of lounging the colt is usually performed when the cavesson, bridle, and leader are first employed. Lounging the colt is merely walking it round in circles, the breaker standing in the centre : and, as the colt becomes accustomed to the process, a larger circle is made, and more rein given.

MOUNTING AND RIDING THE COLT.

THE first time you attempt this performance, do so in a small stable yard, or in a straw shed that is high enough. For this purpose you will require a block, for it will not do to spring from the ground : and you must also be careful to step on to the block slowly, lest your suddenly elevated position frighten him. Coax and caress him very much before mounting, leaning and lolling upon him as he stands beside the block ; and when he submits quietly to all this, you may stealthily creep upon his back ; first standing in the stirrup with your left foot, and then slowly slipping into the saddle, being very cautious not to kick or touch him with your feet.

Accustom the colt to stand with a slack rein, and without holding, whilst you mount.

Having succeeded so far as to get a seat in the saddle, encourage the colt to walk, by speaking to him ; but do not use the whip, nor your heels, at first. Pull him slowly to right and left, and walk him round the stable or shed. When he submits quietly to this, you may get off his back ; but do so slowly and cautiously : then mount him again and again, so as to get him thoroughly used to it before you take him out. On first riding the colt away from the stable yard, be very gentle, and walk him about slowly : coax and quiet him when he starts or jumps ; and gently check any disposition to run or become restive. Do not ride him long at first ; short and repeated turns will be best : and afterwards, when more accustomed to you, be careful not to fatigue or ride him fast. Indeed it is impossible to be too gentle and careful with him, particularly if a well bred or valuable horse.

LONDON:
THOMAS PIPER, PRINTER, PATERNOSTER ROW.

TWINBERROW'S PREPARED CATHARTIC BALLS.

W. T. having paid considerable attention to the operation of ALOES on the Stomach and Intestines of Horses, with the view of ascertaining the true cause of the uncertainty of its action (sometimes EIGHT DRACHMS having no effect, when at another, and on the same animal, SIX and even FOUR, producing most powerful and DANGEROUS consequences), has made many experiments on this drug; and after much chemical research offers a BALL composed entirely of his PREPARED ALOES, of half the usual size, which shall act with the greatest certainty, more agreeably and quickly, thoroughly emptying the bowels, and at the same time producing no nauseating effect.

The BALL No. 1, contains Four Drachms of PREPARED ALOES.

No. 2, contains Five Drachms ditto.

No. 3, contains Six Drachms ditto.

For Worms and Bots these Balls are particularly recommended, and in cases of Inflammation, on account of their speedy operation.

Sold in Boxes 6 and 12 in each.

TWINBERROW'S WOUND-STONE, OR HUNTER'S FRIEND;

And every description of Horse Medicine of the best quality for internal and external use.

IMPORTANT TO SPORTSMEN.

TWINBERROW'S IMPERVIOUS SOLUTION,

For the Purpose of applying to SHOES, BOOTS, &c., thereby making them perfectly WATERPROOF, however much exposed to the weather.

DIRECTIONS FOR USE.

With great care warm the solution, and apply it with a brush from time to time, until the leather is ~~PERFECTLY~~ SATURATED, and a film is left upon the surface, then expose your boot or shoe to the sun to dry. It renders the leather agreeably soft, and capable of being polished in the ordinary way.

TWINBERROW'S DANDELION, CAMOMILE, AND RHUBARB PILLS,

A N effectual cure of indigestion, all stomach complaints, and liver affections. In cases of constipation these pills never fail in producing a healthy and permanent action of the bowels, so that in a short time aperients will not be required; and being quite as innocent as castor oil, they may be given to children.

From Dr. Dick, Lansdown Terrace, Kensington.

Sir.—Send me another bottle of your Dandelion, Camomile, and Rhubarb Pills for my own use. I lose no occasion of recommending these pills, as I can conscientiously do so.

Yours, &c.

ROBT. DICK, M.D.

The extensive sale and universal approval of these pills have been such as to induce several individuals to imitate them, against which the public are cautioned.

HANDBOOKS OF FIELD-SPORTS, ETC.

In Foolscape Octavo, price 2s. 6d. each.

THE DOG; AND HOW TO BREAK HIM: with His Diseases and Methods of Cure. By J. B. JOHNSON. Second Edition, Revised and Enlarged.

THE GUN; AND HOW TO USE IT. By J. B. JOHNSON. Second Edition, Revised and Enlarged.

THE HORSE; AND HOW TO RIDE HIM. By JOHN BUTLER.

THE FISHING-ROD; AND HOW TO USE IT. By GLENFIN.

THE CRICKET-BAT; AND HOW TO USE IT. By AN OLD CRICKETER.

THE BOAT; AND HOW TO MANAGE IT. By SALACIA.

BAILY BROTHERS, CORNHILL.

Second Edition, Foolscape Octavo, Price 5s.,

THE GAMEKEEPER'S DIRECTORY;

CONTAINING INSTRUCTIONS FOR THE

Preservation of Game, Destruction of Vermin, and the Prevention of Poaching, &c. &c.

By J. B. JOHNSON,

AUTHOR OF "THE SPORTSMAN'S CYCLOPEDIA," "SHOOTER'S COMPANION," &c.

CONTENTS:—Grouse.—The Pheasant.—The Partridge.—Mode of hatching the Eggs of Pheasants or Partridges, when the parent bird has been killed, or the nest forsaken by her.—Of Vermin.—The Wild Cat.—The Tarten.—The Polecat.—The Stoat.—The Weasel.—The Hedgehog.—The Snake and the Adder.—The Rat.—The Fox.—The Kite.—The Buzzard.—The Sparrow-Hawk.—The Hobby.—The Terlin.—The Kestrel.—The White Owl.—The Brown or Wood Owl.—The Raven.—The Carrion Crow.—The Rook.—The Hooded or Royston Crow.—The Jackdaw.—The Magpie.—The Jay.—The Starling.—The Gull.—The Heron.—The Coot or Water Hen.—Of Water Birds in general.—The Otter. Trapping.—Observations on the use of Poison in the destruction of Vermin.—Hereditary Instinct.—Observations on Poaching, and the means of preventing it.—The Game Laws.—Steel Man-Traps.—Dog Spears.—General Observations.

W. KENT AND CO., PATERNOSTER ROW.

NEW SPORTING PERIODICAL.

Published Monthly, Price 1s. 6d.

BAILY'S MONTHLY MAGAZINE

OF SPORTS AND PASTIMES, AND
RACING REGISTER.

RACING.

HUNTING.

SHOOTING.

COURSING.

CRICKETING.

ANGLING.

ARCHERY.

AQUATICS.

The following Portraits have already appeared—

Hon. Admiral Rous

The Marquis of Exeter

The Duke of Bedford

The Earl of Zetland

The Duke of Beaufort

The Earl of Derby

George Payne, Esq.

The Earl of Chester-

The Earl of Glasgow

field.

The Leading Professional Sporting Writers are engaged upon the Work, assisted by Amateurs of known proficiency in their several departments of the Sports of the Field.

LONDON :—BAILY BROTHERS, CORNHILL.

Now Ready, scarlet cloth, gilt edges, price 2s. 6d.

WHO'S WHO IN 1859.

BEING A

PEERAGE, BARONETAGE, KNIGHTAGE, PARLIAMENTARY GUIDE, &c. &c.

Opinions of the Press.

"Much convenience was promoted by the publication of a manual which, in a small space, and with an arrangement affording the readiest reference, combined information relating to the Peerage, the House of Commons, the Baronetage, and Knightage, including the several Orders of Merit of the United Kingdom; the Judicial and Official Staff in all its departments, the Church, the Bar, the Army and Navy, the Diplomatic Corps,—English and Foreign,—the Governors of our Possessions Abroad, the Universities; a Guide to all the Assurance Offices, Clubs, Museums, and other public places; with a series of dates attached to every section of the information given, which is quite marvellous for its extent and accuracy. There is also an Obituary of Distinguished Persons for the past year, and a comprehensive Almanack. In short, the work in question is a complete epitome of that handy knowledge of the *personnel* of the public life of this country, which every one so often requires to refer to, and which would otherwise be spread over half-a-dozen directories. This neat volume is admirably printed and got up, and is every way worthy of the patronage it receives."—*Illustrated London News*, February 26th, 1859.

"This little concentrated essence of Court Calendar, Peerage, Baronetage, Army List, Navy List, and Law List, is certainly, to our profession at least, one of the handiest of handy books. One of its peculiar features is the column of ages attached to the list of Peers, Peers' heirs, Baronets, Knights, and Members of the Commons' House. We may say, in a few words, that something about nearly everybody in every profession, who is anybody at all, may be found out in its pages."—*Leader*, February 12th, 1859.

In foolscap 8vo, price One Shilling.

THE

ART OF SKATING PRACTICALLY CONSIDERED.

With Five Plates.

Containing, in the simplest form, an explanation, of the manner of performing twenty different evolutions on the ice.

LONDON:—BAILY BROTHERS, CORNHILL.

In demy 4to, cloth, gilt edges, price 9s.

FELIX ON THE BAT;
BEING A SCIENTIFIC INQUIRY INTO THE
USE OF THE CRICKET BAT,
TOGETHER WITH THE
HISTORY AND USE OF THE CATAPULTA,
A DISSERTATION ON THE
DIFFERENT STYLES OF BOWLING;

With valuable suggestions as to the Management of the Field when employed under the operation of Fast and Slow Bowling, and a scientific investigation into the vexata-questio of LEG BEFORE WICKET.

ALSO

THE LAWS OF THE GAME,
AS REVISED BY THE MARYLEBONE CLUB.

Illustrated with Seven Coloured Plates and Twenty-eight Woodcuts and Diagrams.

The most comprehensive and important work on the art of Cricket ever published.

In foolscap 8vo, cloth, gilt edges, price 8s. 6d.

ON THE

LAWs AND PRACTICE OF HORSE RACING,
&c. &c.
BY THE HONOURABLE ADMIRAL ROUS, R.N.

CONTENTS.

On Riding Races.	On the Duties of Racing Officials.
Queen Plate Articles.	Numerous Racing Cases and Betting Cases.
The 40 Rules of Horse Racing in general.	On Handicapping.
The Newmarket Rules.	Standard Weight for Age.
Remarks on the Rules concerning Horse Racing.	Newmarket Rules.

"To Stewards at Races, Clerks of Courses, and all people connected with the Turf, this book is invaluable."

LONDON:—BAILY BROTHERS, CORNHILL.



BAILY'S SERIES OF WINNERS,

From Paintings by J. F. HERRING, sen., and HARRY HALL.

Beautifully coloured, Price £1. 1s. each.

- | | |
|---------------------------|---------------------------|
| No. 1. Beeswing | No. 24. Surplice |
| No. 2. Charles XII | No. 25. Flying Dutchman |
| No. 3. Cotherstone | No. 26. Voltigeur |
| No. 4. Poison | No. 27. Canezou |
| No. 5. Nutwith | No. 28. Teddington |
| No. 6. Confidence | No. 29. Nancy |
| No. 7. Alice Hawthorn | No. 30. Newminster |
| No. 8. Orlando | No. 31. Daniel O'Rourke |
| No. 9. Princess | No. 32. Stockwell |
| No. 10. Foigh-a-Ballagh | No. 33. West Australian |
| No. 11. Merry Monarch | No. 34. Irish Birdcatcher |
| No. 12. The Emperor | No. 35. Melbourne |
| No. 13. The Baron | No. 36. Andover |
| No. 14. Sweetmeat | No. 37. Kt. of St. George |
| No. 15. Pyrrhus the First | No. 38. Virago |
| No. 16. Mendicant | No. 39. Wild Dayrell |
| No. 17. Alarm | No. 40. Rataplan |
| No. 18. Slane | No. 41. Ellington |
| No. 19. Gladiator | No. 42. Blink Bonny |
| No. 20. Sir Tatton Sykes | No. 43. Beadsman |
| No. 21. Cossack | No. 44. Musjiid |
| No. 22. Van Tromp | No. 45. Thormanby |
| No. 23. The Hero | No. 46. St. Albans. |

LONDON :—BAILY BROTHERS, CORNHILL.







